THE

# Theatrical Observer:

AND

## Daily Bills of the Play.

"Nothing extenuate nor set down aught in malice.

No. 244. Tuesday, Aug. 27, 1822. Price 1d.

## HAY-MARKET.

We were surprised the other day to see the announcement again of *The Africans*, and could not possibly divine the cause for repeating this drama, to act which with any effect, no company can be weaker than the present one at this house. Well—it was represented once more, last night, and excited more pity for mis-directed talent than interest, and at the conclusion was absolutely hissed from all parts of the Theatre. The performance of this piece, we trust, will not be again attempted during the present season.

Our feelings and wishes ever go hand in hand with the best interests and fair fame of the establishment, and, in delivering an opinion, we are ever conscientiously operated on by a desire for its welfare, and an equal regard for the public taste. To exhibit *The Africans* here in its present cast, is treating a Metropolitan audience like a provincial one that is happy to see any actor that has got a pair of lungs. But—let it be forgotten.

After the above, a new musical Farce, entitled Family Jars! was performed for the *first* time: and, we are glad to say, *not* for the *last* time. It is a pleasant light affair, and merits that applause which it received. The meed of approbation was not, however, bestowed with any thing like enthusiasm, but it was *solid*, and that we conceive will sufficiently gratify the feelings of the author, as his success has very much depended on most excellent acting, combined, certainly, with an amusing plot, conveyed in unambitious, but appropriate language.—It requires not many words to tell the story on which it is built.

*Old Porcelain*, (Terry) a great dealer in *Crockery Ware*, finds himself rich enough to retire from business, and proposes to leave the concern to his son *Benedict*, (Leoni Lee) and go to his country cottage, accompanied by *old Delph*, (Liston) his foreman. But before he carries this plan into execution he wishes to see his son well settled in the matrimonial line, and has determined to unite him to the daughter of his partner. *Delph* has also a son, *Diggory*, (Oxberry) whom he desires to marry to a fit companion he has in his eye;—and master and man agree that their sons shall be united to the respective fair ones on the same day. It happens, however, a little

unluckily for this their plan, that the two youths have helped themselves beforehand. *Mr. Benedict* has tied himself to a *Miss Emily Seaford*, (Mrs. GARRICK) the daughter of a deceased brave naval officer; and *Mr. Diggory* has coupled himself to a tight Irish lass, *Liddy*, (Mrs. PEARCE) the daughter of a gentleman from Tipperary, "an assistance to a bricklayer."

Now Mr. Benedict Porcelain afraid to *break* his affair to his father, employs *Delph* to do it, and at the same time Mr. Diggory equally timid on his own account employs old *Porcelain* to intimate his union to his father. The mutual *breaking* accordingly takes place, and each papa is in a due rage with his son. To see the choice the young ones have made is their natural wish—and as the two ladies have been brought to the house privately, Porcelain and Delft respectively seek them out without the knowledge of the husbands. Porcelain lights on the vulgar *Liddy* whom he imagines to be his daughter-in-law, and Delph encounters the fair *Emily*, whom he believes to be Diggory's spouse. The former is distracted at the idea of a daughter of a hod-carrier having become a member of his family, and the latter is delighted at his cub of a son having married a genteel young lady with a thousand pounds. However, the truth soon comes out from a general rencontre in the warehouse, and old Porcelain's joy induces him to forgive his own son, and to repair old Delph's mortification by patronising the vulgar couple. It is from the French, and, we believe, by Mr. KENNY.—We shall say more of it to-morrow.

## ENGLISH OPERA HOUSE.

*Gil Blas* and *Gordon the Gypsey*, go on as before.—There was a considerable audience, last night, to see the adventurers.

The new Scottish Melo-drama, in 2 acts, called

# Gordon, the Gypsey.

Gordon, the Gypsey, Mr. T. P. COOKE,
Gavin Cameron, Mr. ROWBOTHAM,
Mc. Iron, Mr. CALLAHAN,
Mr. Gillispie Farantosh, Mr. WILKINSON,
Dunbar, Mr. BROADHURST,
Griffin Le Noir, Mr. SALTER,
Officer, Mr. JOHNSON, Donald Mc. Whiffler, Mr. TURNOUR,
Saunders Mc. Farlane, Mr. PROUD,
Alice, Miss CARR, Marian Moome, Mrs. BRYAN,
Dame Bawbie, Mrs. JERROLD.

*In Act I. The celebrated "Gypsies Glee," [by the late Mr. Reeve.]*
By Miss HOLDAWAY, Mr. J. BLAND, and Mr. H. PHILLIPS.

*Printed by R. THOMAS, Denmark Court, Exeter Change, Strand.*

# Theatre Royal, English Opera House.

This Evening will be performed (11th time) a new Operatic Drama, Founded on the History of the Spanish Adventurer at 3 stages of his life, which includes a period of 35 Years.

# GIL BLAS!

## *At* 17, 25, 52.

In Acts 1. & 2. the Scene is laid at PENNAFLOR, & in its neighbourhood
Gil Blas, (aged Seventeen) Miss KELLY,
Gil Perez, (the Canon) Mr. W. BENNETT, Corcuelo, Mr. SALTER,
Picaro, (an adept in disguise) Mr. WRENCH,
Rolando, (Captain of Banditti) Mr. T. P. COOKE,
Ambrose de Lamela, Lope, | his associates { Mr. WILKINSON, Mr. CALLAHAN
Domingo, (an old Negro attendant in the Cavern) Mr. J. KNIGHT,
Robbers, Messrs. Lodge, Hill, Proud, Povey, Tett, &c.
Donna Mencia, Miss CAREW, Leonarda (Cavern Cook) Mrs. BRYAN

Between the 2nd and 3rd acts, the audience will suppose a lapse of Eight Years

In Act 3rd, the Scene is at VALLADOLID.
Gil Blas, (aged 25, naturally grown and altered) Mr. PEARMAN,
Don Fernando, (Brother to Donna Mencia) Mr. J. BLAND,
Count de Polan, (Father of Donna Mencia) Mr. JOHNSON,
Picaro, (8 years older, but not better) Mr. WRENCH
Rolando, (also 8 years older in iniquity) Mr. T. P. COOKE,
Ambrose, (8 years escaped from the hangman) Mr. WILKINSON,
Father Augustine, Mr. H. PHILLIPS,
Servants, Messrs. Brown and Jenkinson.
Donna Mencia, (8 years in love with Gil Blas) Miss CAREW.

The patience of the audience will be tresspassed upon between the 3rd and 4th acts for a further period of 27 years, and the History of Gil Blas here begins where the Novel has concluded.

In Acts 4th and 5th, the Scene is at MADRID, and its Vicinity.
Gil Blas, (aged 52) Mr. BARTLEY,
Philip IV. of Spain, (under the assumed characters of a Knight of Calatrava, the Duke of Lerma, and a Stranger) Mr. ROWBOTHAM,
Don Gaston, (in love with Antonia) Mr. BROADHURST,
Picaro, (reformed into a Secretary, & transformed into a Pedlar,) Mr. WRENCH,
Rolando, (an old rogue, and Jailor of a dungeon) Mr. T. P. COOKE,
Peasants, Guards, Alguazils, Messrs. Turnour, Willis, Bowman, &c.
Antonia, (Daughter of Gil Blas, and very like her father when he was Seventeen) Miss KELLY,
Marietta, (her attendant) Miss POVEY.
Spanish Girls, Miss HOLDAWAY and Miss SOUTHWELL.
Peasants, Messdms. Vidall, Thomlinson, Brown, Jerrold, Gould, &c.
*Great Variety of New Scenery.*

To conclude with,—See the opposite page.

# Theatre Royal, Hay-Market.

This Evening will be acted an Opera in 3 acts, called The

# Barber of Seville.

With New Scenes and Dresses.

Count Almaviva, Mr. JONES.
Basil, Mr. BROUGH, Argus, Mr. HAMMOND,
Doctor Bartolo, Mr. WILLIAMS,
Figaro, Mr. LISTON,
Notary, Mr. RAYMOND, Alguazil, Mr. COVENEY
Fiorello, Mr. LEONI LEE,
Tallboy, Mr. EBSWORTH, Officer, Mr. HENRY,
SERENADERS, SOLDIERS, and ALGUAZILS,
By Messrs. Caulfield, Henry, Hemes, Ellis, Moor, &c.
Marcellina, Mrs. GARRICK,
Rosina, (6th time) Miss PATON.

Previous to which,

# Lovers Quarrels.

Carlos, Mr. RAYMOND,
Sancho, Mr. W. WEST, Lopez, Mr. HAMMOND,
Leonora, Miss BOYCE,
Jacintha, Mrs. TAYLEURE.

To conclude with, 2nd time, a New Musical Farce, called

# FAMILY JARS!

With NEW SCENES and DRESSES.

*The Music composed by Mr. PERRY.*

PRINCIPAL CHARACTERS BY

Mr. TERRY,
Mr. LEONI LEE, Mr. OXBERRY,
Mr. LISTON, MR. COATES.
Messrs. Caulfield, Henry, Hemes, Ellis, Moor, &c.
Mrs. GARRICK, and Mrs. PEARCE.

To-morrow, The Hypocrite, and Family Jars.